

*Susan Harris II*

# MARY HARTMAN, MARY HARTMAN

EPISODE #50

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by

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FINAL DRAFT  
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CAST OF CHARACTERS

MARY . . . . .	LOUISE LASSE
TOM . . . . .	GREG MULLAVEY
MARTHA . . . . .	DODY GOODMAN
GEORGE . . . . .	PHIL BRUNS
CATHY . . . . .	DEBRALEE SCOTT
LORETTA . . . . .	MARY KAY PLACE
CHARLIE . . . . .	GRAHAM JARVIS
STEVE . . . . .	ED BEGLEY, JR.
KATE WALTERS . . . . .	
MONA MCKENZIE . . . . .	

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ACT ONESCENE 1SHUMWAY KITCHEN, MORNING

GEORGE AND MARTHA; SHE'S SERVING  
HIM BREAKFAST.

GEORGE

Oatmeal?

MARTHA

(NERVOUSLY) It was easy to fix, George.

I was too nervous to fix anything  
difficult.

GEORGE

But I don't like oatmeal.

MARTHA

Neither does Grandpa, but he ate it.

Oh, George, can you really believe  
she's going off and getting married?

GEORGE

I believe she's going off to Hollywood.

The married part I believe when I see it.

MARTHA

But Steve's so sincere. Even you like  
him now.

GEORGE

I like him better.

MARTHA

And you'll be so proud telling the men  
at the plant how you have a celebrity  
in the family.

GEORGE

Yeah, I guess that isn't so bad. A  
couple of the guys saw him on the  
Johnny Tilson Show. They kept calling  
him whatzisface who was on with that  
sexy broad from the movies.

MARTHA

I hope that sexy lady doesn't make any  
trouble for Cathy when they all wind  
up in Hollywood.

GEORGE

Everyone makes trouble for everyone  
else in Hollywood.

MARTHA

So it seems from what you read. Well,  
at least we'll find out if it's true  
what Loretta says about all them stars  
they built into the concrete sidewalks  
out there.

GEORGE

What does Loretta say about the stars  
in the sidewalks?

MARTHA

She says that underneath the gold stars  
in the sidewalk they buried the real  
stars, standing straight up and down.

GEORGE

What about the ones who got stars in  
the sidewalk, but they're still living?

MARTHA

Well, they must have big, vertical  
holes underneath them -- and when the  
star does die, they just plop him right  
in. I guess.

GEORGE

Yeah. Well, where is Cathy this morning,  
anyway?

MARTHA

She's still getting ready.

GEORGE

She was getting ready last night.

MARTHA

Well, she wants to make sure she packs  
the right things, you know, to make the  
right impression on all those important  
people out there.

CATHY

(BREEZING IN) Good morning!

GEORGE

Hello, sweetheart.

MARTHA

You want breakfast!

CATHY

I'll just take a mug of coffee.

GEORGE

Are you excited?

CATHY

Are you kidding? I almost can't think.

MARTHA

She doesn't have to be excited for that.

CATHY

(WITH HER MUG AND A KISS) I take after  
your side of the family.

MARTHA

Oh, that reminds me...

CATHY

What?

MARTHA

About your shower.

CATHY

I just took one.

MARTHA

No, I mean your bridal shower.

CATHY

There isn't time. Steve and I are  
leaving for California.

MARTHA

But every girl should have a bridal shower. At least, the first time around. After that, I do think it gets a little pushy.

CATHY

The only details I have time to discuss are the details of the trip, which I am supposed to be over at Steve's discussing right now.

GEORGE

Okay, how much?

CATHY

Don't worry about it. I can just put it on Mommy's credit card.

MARTHA

Did you hear that? She hasn't called me Mommy since she was ten.

CATHY

Golly, I don't know if anyone has a right to be so happy. Especially me. I mean, who am I? Just a kid from Fernwood, Ohio. But I feel like a queen, I'm so happy.

MARTHA

Oh, Cathy, baby, that makes your Daddy and me almost as happy as you.

GEORGE

It sure does. (TO CATHY) We love you, baby girl.

CATHY

And I love you both. I love everyone.

Everyone I know, everyone I don't know

-- everyone!

SFX: KNOCK AT THE DOOR

AS CATHY EXITS.

TOM

(LETTING HIMSELF IN) Good morning.

MARTHA

Oh, Tom -- you want some oatmeal?

GEORGE

He can have mine.

TOM

No, thanks. I just want to talk for a minute.

MARTHA

You just missed Cathy. She's so happy!

TOM

Yeah? Where's she going?

GEORGE

To California.

TOM

That's nice. George, I've got to talk to you about my disciplinary hearing.

MARTHA

Oh, dear...

GEORGE

I told you not to go against the union.

TOM

I was going against management, but the union took their part. What I wanted to ask you --

GEORGE

Is how you can get around being disciplined by the union on top of getting demerits from the plant foreman?

TOM

Yeah -- I wanna know how you're gonna represent me -- if you expect me to vote for you.

GEORGE

Well, of course I expect you to vote for me. You're my son-in-law!

TOM

Then what are you gonna do for me? Are you man enough to stand up with me and fight these idiot charges? Fight for some decent reform in the union?

GEORGE

I'm man enough not to let myself get railroade into anything by some halfwit hothead.

TOM

That's your answer?

GEORGE

You bet it is!

TOM

Then I'm just gonna have to fight it  
myself.

MARTHA

Good for you!

GEORGE

Martha, be quiet!

TOM

And I just thought you'd like to know  
-- that election's got a new candidate  
in it.

GEORGE

Oh, yeah -- who?

TOM

Me.

MARTHA

Oh, my goodness.

CUT TO:

SCENE 2

STEVE'S ATTIC

STEVE WORKING ON SOME POEMS. DOOR  
BUZZER WHICH SIMULTANEOUSLY LIGHTS  
A FLASHING BULB. STEVE GOES TO  
ANSWER, BUT THE DOOR OPENS BEFORE  
HE GETS THERE. AND KATE WALTERS  
GLIDES INTO THE ROOM.

KATE

Hello.

STEVE IN SIGN LANGUAGE SAYS HELLO  
BACK.

KATE (CONT'D)

I was en route back to Hollywood and  
I thought I'd stop off.

STEVE

(SIGN LANGUAGE) I'm glad to see you.

KATE

I'm glad to see you, too. Very glad.

(SLIPS INTO HIS ARMS)

FADE OUT.

ACT TWOMARY'S KITCHEN

CHARLIE AND LORETTA AROUND THE BREAKFAST TABLE.

LORETTA

It's the most fantastic good luck I ever heard of in my life!

CHARLIE

(AS MARY SETS DOWN A BOWL) What's that?

LORETTA

Our good luck about the record!

CHARLIE

No, not what's that -- what's that this?

MARY

Oatmeal -- my mother found a special, and bought ten boxes.

LORETTA

Oh, but I can't stand oatmeal.

MARY

Oh...

CHARLIE

What depresses me about oatmeal is -- it's like a state o' mind.

(MORE)

CHARLIE (CONT'D)

When you're feelin' all guky and  
thick-headed -- you're feelin' like  
oatmeal looks.

LORETTA

Charlie, you sound like you're guky  
and depressed now.

MARY

(A SHORT SOUND OF ANGST) I tell you  
there is definitely something going  
around. It's like paint peeling off  
of walls. Everyone's peeling.

LORETTA

Maybe we oughtta take our minds offa  
peeling and depression. You want to  
hear about my record?

MARY

Oh, of course, I'm sorry -- I think  
it's wonderful, really. All that  
money...

CHARLIE

Well, we don't exactly have the money  
yet --

LORETTA

But we will.

CHARLIE

Or at least that's what our "Angel of  
Mercy" says.

LORETTA

That's what Charlie calls Clyde, the  
engineer from our session who sent  
the voice track to his brother in  
Detroit?

CHARLIE

By mistake -- but that guy in Detroit  
sure as heck knows how to spot talent.

LORETTA

He loved my singin' and sent it on  
without ever asking.

CHARLIE

I guess you could say the Lord works  
in strange and mysterious ways.

MARY

Doesn't He! I mean He's so mysterious  
you hardly know He's around.

LORETTA

Oh, He's around all right, Mary.

Lookit all the testin' He just put us  
through. You know, losin' the dubs  
and the car accident and me not bein'  
able to walk --

CHARLIE

But we never lost our faith.

LORETTA

Which is what made this country the  
greatest country in the world today,  
which is what it is.

CHARLIE

Of course, this time we ain't goin'  
off half-cocked like last time. We  
still got to see if the record takes  
off, if it gets the right promotion...  
And another thing -- this time I'm  
gonna look good at what I'm signing  
when they hand me a contract.

CUT TO LORETTA. SHE BLANCHES.

CHARLIE (CONT'D)

I damned near lost my birthright signing  
that loan agreement at the finance  
company -- but never again. Right,  
Loretta?

LORETTA

(DYING A LITTLE) Hon... do contracts  
ever come on one piece of paper?

CHARLIE

(A TAKE, COLOR DRAINING) They could,  
I suppose. Somebody hand you one  
piece of paper?

LORETTA

Oh, just some iddy-biddy agreement or  
somethin' -- it wasn't like one of them  
blue-cover things or nothin'. While  
you was in the bathroom, I didn't  
want to disturb you.

CHARLIE

Did you read the fine print?

LORETTA

Oh, there wasn't none of that, so I  
didn't hardly bother to read it at  
all. I figured if they was gonna cheat  
me they wouldn't just put it out there  
in black and white.

CHARLIE

(TRYING TO HEARTEN HIMSELF) You could  
be right.

MARY

(ANOTHER SOUND OF ANGST)

LORETTA

Mary, honey, are you all right?

MARY

Fine, Loretta! I just thought I  
heard more paint peeling.

CHARLIE

Heck, I'm sure you didn't sign nothin'  
wrong, Loretta. Who would want to  
cheat the sweetest little hummin' bird  
in the whole US of A?

TOM COMES IN, WOUND TIGHTER THAN A  
TIMEX SELF-WINDING.

TOM

I just had it out with your old man.

Hello, Charlie, Loretta --

LORETTA

We was just talkin' about my record.

MARY

You want some oatmeal?

TOM

No, thanks. (SITTING) Anyway, I just want you to be the first to know -- well, second actually --

MARY

Know what?

TOM

I'm running against your father in the union election.

CHARLIE

Holy sheepdip.

MARY

Against my father? You're kidding.

TOM

No, I'm not. I've had it with management and the union. Maybe I can change things from the inside.

CHARLIE

It's all my fault. Because I let you try and sell them raffle tickets for me.

TOM

It's not anybody's fault. It's just something that's been building for a long time.

MARY

I know what you mean.

TOM

How do you know what I mean?

MARY

I can relate to things that have been  
building up for a long time.

TOM

I'm glad, Mary. See, we do communicate.

MARY

(BEWILDERED) Yeah.

TOM KISSES HER.

TOM

Well -- bye.

MARY

Yeah again.

TOM EXITS. MARY TURNS TO LORETTA.

MARY

He wants me to be a candidate's wife.

How am I supposed to deal with that?

What time is it?

LORETTA

You'll have plenty of time to deal with  
it, Mary, honey.

MARY

No, that's not what I mean. I mean, what  
time is it -- I'm expecting somebody.

Personal.

SFX: DOORBELL

MARY (CONT'D)

She's here.

CHARLIE

You want us to go?

MARY

No, of course not, you can stay -- just  
let yourselves out the back. (EXITS  
THROUGH THE HOUSE)

LORETTA

(AS THEY EXIT) That girl is gonna worry  
herself to a frazzle.

THEY GO. HALF A BEAT, AND MARY  
COMES IN, FOLLOWED BY MONA MCKENZIE.

MARY

I'm so glad you could come. It's getting  
worse.

MONA

Your friend's sex problem?

MARY

Her husband's sex problem. She needs a  
sex therapist. I mean, he needs a sex  
therapist. I mean, they -- it's me.

MONA

I know.

MARY

Let's sit down.

FADE OUT.

ACT THREE

MARY'S KITCHEN, FOLLOWING

THE TWO WOMEN HUDDLED OVER COFFEE.

MARY

You see, the problem, Mz. McKenzie --

MONA

Call me Mona.

MARY

Is I don't know how much to expect from  
-- sex.

MONA

How much do you want?

MARY

I'm not sure. How much should I want?

MONA

Well, you should want satisfaction,  
comfort, excitement.

MARY

Excitement?! Is that anything like  
skyrockets? I mean, how do I know  
what real excitement is?

MONA

Oh. You don't have anything to measure  
against, do you?

MARY

No. See, I was seventeen when I met Tom. And we never -- but never -- oh, we but never -- not until we were married four and a half weeks.

MONA

Really?

MARY

I came down with a low-grade staph infection on our honeymoon.

MONA

I see. Tell me what is your husband's approach to sex?

MARY

Well, he kisses me first. Then he sort of pushes me over and --

MONA

No. I mean does he have any problems?

MARY

Well... yes. I hate to talk about him when he isn't here... but he doesn't seem to want me a lot lately.

MONA

Could be performance anxiety.

MARY

What is that exactly?

MONA

That's when the man worries about how well he is doing at pleasing you.

MARY

Oh, I like the sound of that. At least  
that means he's thinking about me.

Cathy once asked me if Tom had a pilot  
light.

MONA

Who?

MARY

Cathy, my sister, asked me about Tom...

MONA

Your husband.

MARY

Right.

MONA

Does he have a pilot light? I mean, in  
your estimation.

MARY

Basically, yes. We have a child. But  
-- well -- This is very embarrassing for  
me.

MONA

I'm a professional.

MARY

Well, he met this woman, and things got  
better, then they got worse again.

MONA

He had an affair?

MARY

No, just a couple of times. And then  
we sort of got together again, and at  
first it was terrific...

MONA

Terrific?

MARY

Well, good.

MONA

How good?

MARY

Fair. I mean, I thought it was getting  
better, until my neighbor told me about  
hers, and then my sister told me about  
hers --

MONA

You should never compare your sex  
experiences with anybody's else's.

Every person is different.

MARY

I know, but if one person gets a speeding  
locomotive and some else gets the Fourth  
of July and all you can remember is how  
long it took and that the bathroom  
faucet seemed to be leaking, then  
something's wrong, isn't it? (LOOKS  
TO MONA)

MONA

Something's wrong. Is your husband  
aware of how you feel?

MARY

Yes, but he thinks I'm just complaining.  
Do you think we need help?

MONA

I would say so.

MARY

Can you -- ?

MONA

Mrs. Hartman, in nine cases out of ten --

MARY

Call me Mary.

MONA

In nine cases out of ten, I am successful,  
but that requires the cooperation of the  
person I'm treating. First, I'd like to  
start with your husband. His seems to  
be the more urgent problem. Do you  
think he'll cooperate?

MARY

Oh, we won't tell him.

MONA

He'd have to know.

MARY

We'll say you're a friend of mine from  
high school, he'll get to know you...

MONA

But a surrogate doesn't work that way.

MARY

I thought you were a therapist?

MONA

It's sometimes the same thing. You're  
sure you think the surrogate approach is  
the right approach?

MARY

Oh, absolutely.

MONA

Because some wives are very hostile  
about the kind of work I do.

MARY

That's ridiculous. I'm broad-minded,  
I believe in communication.

MONA

Then let's see how far we can get.

MARY

Good.

CATHY LETTING HERSELF IN AT THE  
BACK DOOR.

CATHY

Mary --- oh, I'm sorry.

MARY

No, it's okay. I was just talking with  
an old school friend of mine, Mona  
McKenzie?

CATHY

(VERY DUBIOUS) Mona? I don't remember  
anyone named Mona.

FADE OUT.

ACT FOURSCENE 1SAME, FOLLOWING

MONA

You don't remember me because I was a  
transfer student.

MARY

And then she transferred right out  
again. But she's back.

CATHY

Well, I didn't get a chance to tell  
you last night --

MARY

Where was I last night?

CATHY

I don't know, but I was busy. Packing.  
To go to Hollywood with Steve.

MARY

You're kidding!

CATHY

Nope, and while we're there we're  
probably getting married.

MARY

(A HUG) Oh, Cathy, I'm so happy for you! Mona, isn't it wonderful! My baby sister talking about marriage and Hollywood all at the same time! Oh, Cathy, if I were you I'd be -- (SHE EMITS A HAPPY SOUND, NOT WITHOUT ITS MEASURE OF ANGST) Oh, I don't know! I could just cry for joy.

CATHY

Me, too. Honestly, Mary, if they took a Gallup poll today I would have to be higher off the ground, more in the clouds, than any girl in America.

(SUDDENLY NEAR TEARS. CLUTCHING MARY TO HER) I love you, Mary. I love you so much.

MARY

And I love you, too, Little One.

CATHY

(MOVED) Gosh. You haven't called me that for years. (KISSES HER. STARTS OUT) Bye, Mary. Bye, Mona.

SHE GOES.

MARY

(CALLING AFTER) Bye. Say hello to Steve for me.

(MORE)

MARY (CONT'D)

(THEN TO MONA) Isn't she wonderful! And he's so nice, too. Sweet and sincere and deaf and dumb. But very sweet and sincere.

CUT TO:

SCENE 2

STEVE'S ATTIC

STEVE AND KATE IN BED.

KATE

I can't believe it, I just don't believe how sensitive to things you are!

STEVE KISSES HER.

KATE (CONT'D)

I am so glad I let my agent talk me into that appearance on the Johnny Tilson Show!

STEVE

(GESTURING, NOT SIGN LANGUAGE)

Me, too.

KATE

And that I took a chance and came to Fernwood. I mean who ever heard of Fernwood, Ohio? My agent said I was crazy. Are you glad I came?

STEVE NODS.

KATE (CONT'D)

But you have a girlfriend here, and you said you were going to get married...

STEVE SHRUGS.

(MORE)

KATE (CONT'D)

You mean, that was before you realized  
how I felt about you?

STEVE NODDING. THEY KISS AND PAY  
NO ATTENTION TO A KNOCK AT THE DOOR;  
A BEAT AND CATHY ENTERS.

CATHY

(LETTING HERSELF IN WITH A BUNDLE OF  
GROCERIES) Steve, I just stopped off  
to get some food and...

SEES THE TWO OF THEM IN BED, FREEZING,  
THE GROCERIES SPILL TO THE FLOOR.

CATHY: A SLOW, BUILDING SCREAM OF  
PAIN.

FADE OUT.

END EPISODE #50